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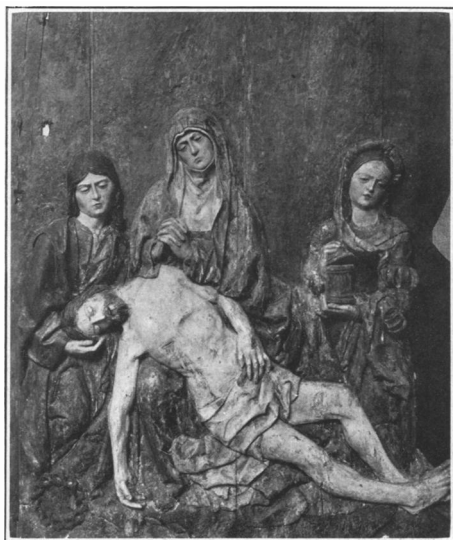
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a gift from Mr. J. Pierpont Morgan, of eight oak pilaster fronts of the greatest delicacy and beauty. They belong to the best style of the period of Louis XVI., and were made from designs by Salembier. It is doubtful if there exist to-day finer specimens of the noble art of wood-carving, either in design or execution than these remarkable pieces, two of which are here reproduced.

Salembier, of whose personal history almost nothing is known, was a designer of ornaments of the most delicate taste. He was an engraver also, as is shown by the titles of two books, given by Roger Portalis and Henri Beraldi in their work on the

engravers of the eighteenth century: *Cahiers d'Arabesques*, 8 *planches d'ornements du style Louis XVI. le plus pur et le plus élégant*, and *Recueil d'ornements dans l'architecture, dessinés et gravés par Salembier, professeur*, 10 *cahiers de 4 planches*.

A second gift of importance to this collection has been received from two Trustees. It is a Pietà, in high relief, colored, made in the north of France, in the seventeenth century. Such works as this were used both inside and outside of religious edifices. From its excellent condition, this one would seem to have belonged in a church.



PRINCIPAL ACCESSIONS BY PURCHASE

NOVEMBER—DECEMBER 15

ARIADNE, BY WATTS.—George Frederick Watts (1818-1904) needs no introduction to the frequenters of the Museum, as the following title-page of a small pamphlet of twenty-three pages, which accompanied a remarkable exhibition, held from May, 1884, to April, 1885, will testify: *Catalogue of Paintings by G. F. Watts, R. A., of London, on exhibition at the Metropolitan Museum of Art, New York, with some account of the methods and aims of the artist, and a description of the intentions in the pictures*, by Mrs. E. I. Barrington, of London. There were fifty-six paintings in this collection, comprising most of the ar-

tist's finest works, and including the Ariadne, and so strong an impression was created by them that the period of time for which they were borrowed, six months, was extended to a year. Twenty-seven of these paintings were afterwards bequeathed by the artist to the English nation, to be called "The Watts Collection," and are now in the Tate Gallery in London.

Watts repeated *The Ariadne* more than once and always successfully; indeed, Mr. Roger Fry, writing recently in *The Quarterly Review*, mentioned this as one of the masterpieces on which the artist's fame would ultimately rest.

AN EARLY FRENCH MASTER.—A timely article and a valuable one, recently published in the *Gazette des Beaux Arts*, and translated in the *Scrip* for October, calls attention to the rich collection of paintings, consisting largely of early Italian masters, owned by the New York Historical Society, and exhibited in its galleries at Second Avenue and Ninth Street. A similar article might well be written on the celebrated Jarves collection now owned by the School of Fine Arts of Yale University at New Haven. It is only in these collections, which were formed before picture-collecting became so general, and when prices were not so prohibitive as at present, that we, here in America, may see and study early Italian art. Owing to the enormous difficulties attending the purchase of works of art nowadays, our Museum has been able to collect only a few early masters of any school.

Following closely the acquisition of the important work by Mostaert, the Museum has, out of the income of the Rogers Fund, purchased an early French painting, which attracted considerable attention and interest in London at a recent exhibition of the Burlington Fine Arts Club, where it was called "The Virgin of Salamanca, by the Maître de Flemalle." Three works, catalogued under the name of this early artist (Jacques Daret) were shown with the exhibition of "Les Primitifs Français," in Paris last year, with the result that this comparatively unknown painter has come to have a specially strong light thrown upon him. The picture represents the Virgin and Child between two angels, playing on musical instruments, in the apse of a Gothic church. It is illustrated in the *Burlington Magazine* for June, 1905, where a note by J. C. Robinson reads, in part, as follows:

"An ancient replica of this composition, with some variations, indicating the later date of production of the picture, has, moreover, been recently added by bequest to the Museum of the Louvre, and French art critics are now advancing the theory that the master was one of the chief luminaries of the early French school.

"There does not, however, seem to be any valid evidence in support of that assumption. There are, on the other hand, direct and significant indications connecting the painter with an adjoining country—the Spanish peninsula. Nearly all the works

of this master, of which the original provenance has, in recent times, been discovered, have, as has already been noted by the German art critic, Von Tschudi, been traced to Spain. The present picture was acquired in that country many years ago."

CHEZ LES HUMBLÉS BY LEON AUGUSTE L'HERMITTE (b. 1844).—With the announcement that this painting has become the property of the Museum, comes the statement that the artist has been made a member of the French Academy by a majority vote of one in his favor.

C. H. Stranahan, in his *History of French Painting*, says of L'Hermitte: "He paints the callous hands and sun-burned necks of labor in attitudes and gestures of simplicity and grace, in a style less austere and more varied than Millet's and as villagers rather than peasants, to suggest a distinction more easily apprehended than expressed."

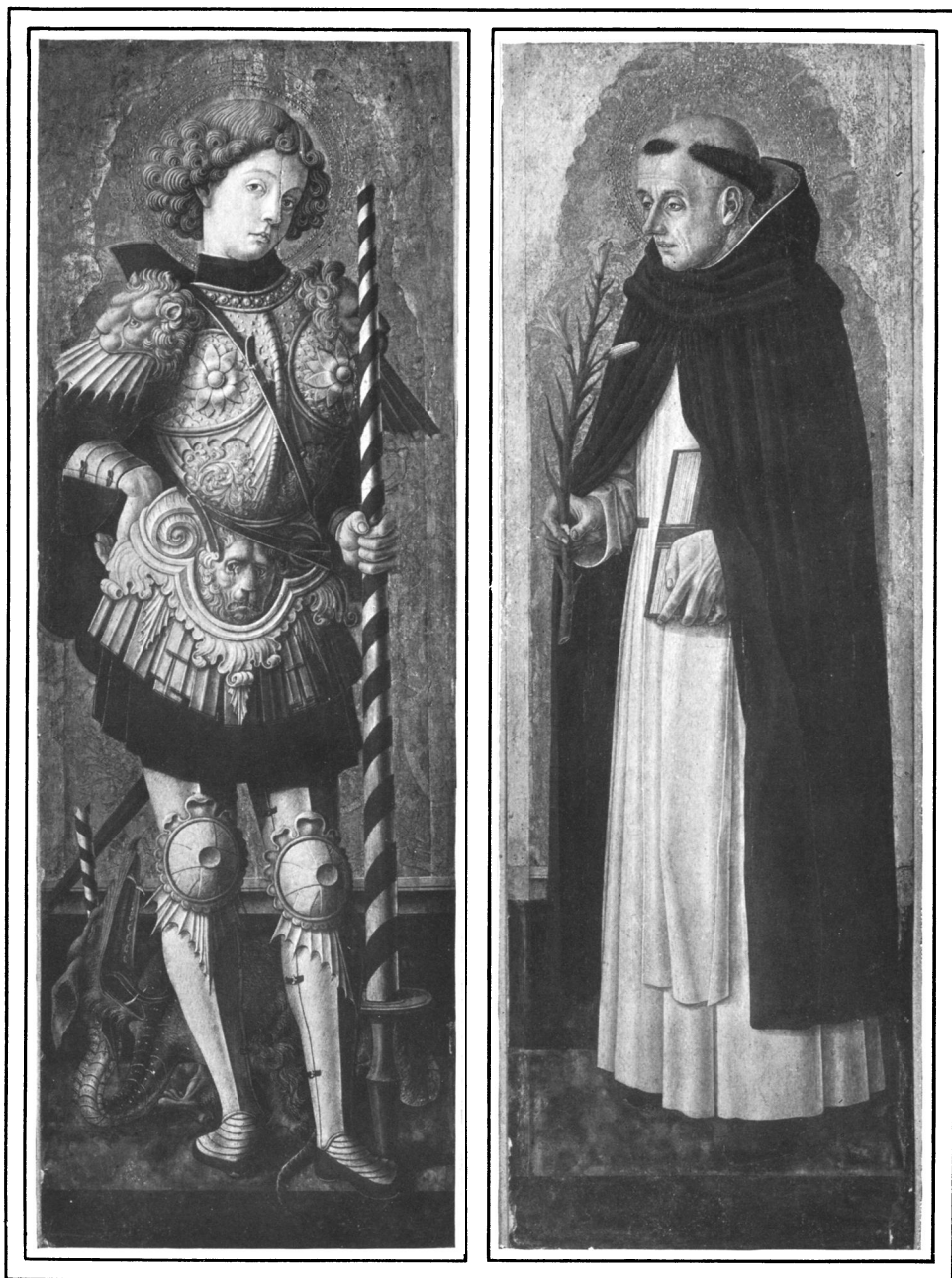
The Museum already possesses one of L'Hermitte's best pictures, "The Vintage," presented by Mr. William Schaus, in 1887, which may be ranked with "The Harvesters' Wages" in the Luxembourg. The new picture is, by many, considered the most important of his recent works.

It has been purchased out of the income of the Catherine Lorillard Wolf Fund, and has been hung in Gallery No. 19.

TWO PANELS BY CRIVELLI.—It was a piece of good fortune when the Museum succeeded in purchasing two paintings by this early Italian artist, at the recent sale of Lady Ashburton in London. They were bought with the income from the Rogers Fund. They have been hung in Gallery 12.

Carlo Crivelli (fl. 1430-1495) was a Venetian by birth, but he spent the chief part of his life in the Marca of Ancona, and especially at Ascoli. This fact of his having lived somewhat outside of the artistic influence of his time, would account, as it has been pointed out by a recent writer, for the conservative character of our artist's work—for his having adhered to the old method of tempera painting, for instance, when the rest of the world had begun to use the new method—and it explains, also, the affectation of his pictures, when compared with the naturalism of the contemporary Venetian painters.

Crivelli is thought to have been a pupil of the Paduan School, perhaps of Squarcioni



SAINT GEORGE

SAINT DOMINIC

PANELS BY CARLO CRIVELLI

(1394-1474), because it was in that school that the principles of classical art, so clearly exemplified by him, were first applied to the art of painting. The results of these principles are seen in the use of the newly taught perspective, in the sharp

and distinct drawing of outlines, and especially in the use of sculptured decorations, festoons, garlands, etc. These same qualities may be remarked in the panels by Bramantino which were noted in our last Bulletin. The new panels do



COFFER FRONT, FRENCH, GOTHIC

not show Crivelli's style in so marked a manner as do many of his altar-pieces and large compositions, but, within their limitations, they will serve as good examples of his work.

WOOD CARVINGS.—It is doubtful if any of the arts of design represent the development of styles of ornament better than cabinet-making, taken in its broadest sense, and including furniture. Almost no collection of industrial objects could be as serviceable to the craftsman of a community as a collection exemplifying the development of the woodworker's art in all of its branches.

A nucleus of such a collection was formed in the early days of the Museum, and has received valuable additions from time to time from generous friends, Stephen Whitney Phoenix, Auguste Pottier, William B. Osgood Field, and others. To these gifts

sixty-four pieces have now been added by purchase.

The new acquisitions include a French Renaissance table and an armoire, two German Renaissance armoires, six Chippendale chairs, and three coffer of various epochs.

Besides these pieces there is a large number of fragments ranging in size from double doors and panels down to drawer-fronts, and in style from the early Gothic to the late eighteenth century. All of these have come from French dealers; and in passing, it should be stated that such objects, even the smallest of them, have attained within the last few years a greatly increased money value, and so are obtained with difficulty.

The most important fragments are three large panels in the style of Louis XIV., from the Bibliothèque Nationale, and twelve coffer fronts, chiefly Gothic.

COMPLETE LIST OF ACCESSIONS

NOVEMBER—DECEMBER 15

1905

CLASS	OBJECT	SOURCE
BRONZES—American.....	The Wounded Indian, by Randolph Rogers.....	Bequest of the late Henry H. Cock.
COINS, MEDALS AND SEALS. (<i>Floor II, Room 32</i>)	Wax impression from National Academy of Design seal.....	Gift of Mrs. Jacob H. Lazarus.
	The Ward Collection of Coins.....	Gift of Mr. J. Pierpont Morgan.
EMBROIDERY.....	Pair of shoes, French, XVII Century : one Indo-Portuguese spread : Indo- Portuguese curtain.....	Bought with income from the Rogers Fund.
ETCHINGS..... (<i>The Library</i>)	Thirty-seven views of New York, by Mrs. Eliza Greatorex.....	Gift of the Misses Greatorex.
FURNITURE, WOOD-CARVINGS, ETC.....	Eight pilaster fronts, French, Louis XVI.....	Gift of Mr. J. P. Morgan.
	Pietà, Flemish, XIV Century.....	Gift of two Trustees.
	Two cabinets, German Renaissance; six Chippendale chairs, English; one cabinet, French; three coffer; one chest; a table, French Renaissance;	